blood], so that they terrified those whom they followed.[85] They fought, joining in battle against the valiant chiefs—chosen men [all].

And all [the chiefs], having taken their pleasure with wine, acted like buffoons, imitating and pretending to be warriors, unafraid of death, jostling one another, acting perversely, like warriors. Here they exercised their arms [against those who were skins], and played at combat like fighters in war, none resting.[86] This was [at Xipe totec's temple] called Toxcco.

And the young men garbed like Xipe totec, wearing human skins,[87] then went everywhere from house to house, begging. They were placed on *zapote*-fibre seats; bunches of [corn] were hung on them like jewels; they placed garlands on their shoulders, they covered them with flowers. They gave them to drink.

And if any woman had blisters, or ophthalmia, she said: "Let me make an offering to Totec, when [the Feast] of the Flaying of Men [is celebrated]."

[Xipe's] gayb [was thus]: he had the quail-painting on his face.[88] Rubber divided his lips in two parts. On his *Yopi*-crown[89] was placed [a band] with forked ends. He wore a human skin, the skin of a captive. He had a wig of loose feathers, golden ear-plugs, a *zapote*-leaf skirt. He had rattles. His shield was red and had circles. His rattle stick[90] was in his hand.

tetoca, ynjc motlamauhtiliaia: quinnecaliltiaia, quinnamjquj in tiiacxoan, tlapepenti, tlatxonanti:

yoan in ixquichti, çan papaqujnj, yn mjhivintia, tlatlamati, moqujchnequj, moqujchnenequj, amjquixmauhque, teca momoztlanj, iaotlaveliloque: vncan moiiecoaia, moiaomamachtiaia, yn juh mjcalixque iaopan, vmpa mocacaoaia yn aiac, mjtoaia totacco.

Auh yn totecti njman ie ic noujan, tepan cacalaquj, no tlatlaeoa: tzapoicpalpan tlalilo, qujmocholcuxcatia, qujnzochineapanaltia, qujmicpacxochitia, quintlaoantia.

Auh intla aca cioatl, totomonja, ixcocoiteia: quitoa, ma njctlamanilia, in totec, iquac tlacaxipeoalirtli.

Jn inechichioal, mixcolnechimale, tenmaxaltic vltica, yiopitzon contlaliticac maxaliuhquj, conmaqujticac tlacaiecatl, yiecaio malli, tzonchaiacale, tzucujtlanacoche, tzapocuexic, tzitzile, ichimal tlauhtevilacachiuhquj, chicaoaztli yn jmac icac.

Ninetеenth Chapter, which telleth of the god named Lord at the Vanguard (Yiacatecutli).[91]

He was the god of the merchants. Greatly they esteemed him, arraying in paper[92] the stout traveling staves[93] with

Jnic cxxtolli vnnauj capitulo, ytechpa tlatoa, in teutl: yn itoca yiacatecutli.

Puchteca inteuh catca: cenca quimaviztiliaia, quitlaquentiaia amatica: yn jntopil, ynotlatopil, yni nenemja, ynj

---

85. The corresponding Spanish text describes the scene thus: "*En esta fiesta, bevian como vn juego de cohue: de manera que el vn vando, era de la parte donde dize, y yuagan del dios totec: y estos yuan vestidos de pellejos de hombres que auian muerto, y desollados, en aquella fiesta. . . . Los del bando contrario, eran los soldados valientes, y esados, y personas valierosas, y esforçadas: que no temian en nada la muerte: osados, atrevidos, que de su voluntad salian, a combatirse, con los otros. Alli los vinos, con los otros, se entretenian, en el exercicio de la guerra: peruagauan los vnos, a los otros: hasta su puesto, y de alli, bolujan huyendo, hasta su proprio puesto.*" Cf. also the description in Sahagún, *op. cit.*, Vol. I, p. 139. The game of cohue in the *Enciclopedia Universal Ilustrada*, Vol. II, pp. 299-300, is described as "*Antigua fiesta, juego ó ejercicio caballeresco en que tomaban parte dos bandos ó cuadrillas corriendo á caballo, caracoleando gallardamente y arrojándose cohues de las que se empuñaban con la zalorga.*" A Moorish exercise, in Medieval times adopted also by the Spaniards, it was reserved to the nobility. It took the form of a picturesque war-game requiring considerable skill in horsemanship and spear-throwing.

86. *MS Bibliotheca del Palacio, Sahar, Einige Kapitel*, has *xocom* in the Aztec text, instead of *ziac*, which is in the *Florentine Codex*. Sahar translates the passage as "*they stopped, ceased, at the place called Toxcco.*"

87. Cf. Sahagún, *op. cit.*, Vol. I, p. 124: "*Todos los pellejos de los desollados se vestian muchos mancebos, a los quales llamaban Tototeti.*" Cf. also *ibid.*, p. 123, defining Tototeti as "*los mancebos a honra del dios Totec.*"

88. In the *MS Bibliotheca del Palacio* text (Sahar, *op. cit.*), the word is *mixyolchichiticac*, translated as "*er hat im Gesicht die Wachtelbemalung.*" Sahar also (*Translation of the Aztec Collection*, p. 102) uses the term *mixyolchichiticac* (quail face painting).

89. Sahar (*Gesammelte Abhandlungen*, Vol. II, p. 466) translates *yopi* as "the red pelople" (Tlapaneca), and gives two illustrations to indicate that they were painted caps.

90. "The word *chicaoaztli* means 'whosoever anything is made strong.' Word and symbol obviously refer to the strengthening of the reproductive functions, to fertilizing, hence we also see the chicaoaztli with the first sign projecting between the human couples in sexual union." Sahar: *Translation of the Aztec Collection*, p. 108.

91. Sahar suggests that the form of the name should be *iyaoa-tacatekeli* or *yacatecatzhli* ("the lord, the[prince, the leader") (*Collected Works*, Vol. II, pt. 3, p. 57). Tezozomoc (*op. cit.*, Vol. II, p. 57) says he also was named *Yacacatzhqui* ("*el que tiene la nariz aguileña*"); Francisco Javier Clavigero, in *Historia antigua de México* (México: Editorial Porrua, S. A., 1945), Vol. II, p. 87, n. 17, adds the name *Xicotencatl*.

In op. cit., Vol. II, pt. 4, p. 91, Sahar refers to Yacatecutli as meaning "lord of the nose," and to the form Iyacatecutli, which Sahagún uses in the *Florentine Codex*, as "lord of the departed," explaining the connection of the cult of this god with that of Tezcatlipoca, and linking Yacatecutli with Itzmitzcoqui. Both the latter were among the "old gods."

92. Cut in four points and covered with liquid rubber. (Sahar: *op. cit.*, p. 92).

93. The corresponding Spanish text states: ". . . *era vna cada, manera, que ellos llaman velad. Y tambien vsan de otra manera de bastõ,*

"The eleventh month they named Ochpaniztli. On the first day of this month they celebrated a feast to the mother of the gods, named Teteo innan, or Toçi, which meaneth "Our Grandmother." They danced in silence for the honor of this goddess, and in great silence slew a woman dressed with the ornaments with which they represented this goddess.

Chapter 11
Ochpaniztli

Five days before this month began, all the feasts and merry making of the previous month ceased. Entering this month, they danced eight days without singing and without beating the two-toned drum. These past, there came forth the woman who was the likeness of the goddess whom they name Teteo innan, arrayed with the ornaments with which they pictured the same goddess; and a great number of women came forth with her, especially the medicine women and midwives. And they split into two bands and fought, pelting each other with balls made of tree parasites and from the leaves of the *tuna* cactus and with balls made from the leaves of reeds, and with flowers which they call *cempoalxochitl*. This merry making lasted four days.

These ceremonies and others of like kind ended, they brought it about that that woman should not know she was to die, so that she should neither weep nor be saddened; for they held that to be an omen of evil. The night when she was to die having fallen, they decked her very richly, and persuaded her that they were taking her so that some great lord might sleep with her; and they bore her in great silence to the pyramid where she was to die. Having taken her up, one [of the priests] took her upon his back, shoulder against shoulder, and swiftly they struck off her head, and then they flayed her. And a stout youth put on her skin.

This one who wore the skin of the woman whom they had slain they then bore off with great solem-

1. Marginal notation: *September he dies sun.*

Al vndecimo mes llamauan Ochpanjztli: El primero dia, deste mes, haziã fiesta a la madre de los dioses llamada Teteu inna o Toci, que qujere dezir nuestra abuela: baylauan a honrra desta diosa en silencio y matauan vna muger en gran silencio vestida con los ornamentos que pintauan a esta diosa.

Cap. 11.
KL. Ochpanjnli.

Cinco dias antes que començase este mes: cesauan todas las fiestas y regozijos del mes pasado entrando este mes, baylauã ocho dias sin cantar, y sin teponaztli: los quales pasados, salia la muger que era ymagen de la diosa q̃ llaman teteu inna, compuesta con los ornamẽtos con que pintauan a la mjsma diosa, y salian grã numero de mugeres con ella: especialmente las medicas y parteras: y partianse en dos vandos y pelleauan apedreandose con pellas de pachtli y con hojas de tunas y cõ pellas hechas de hojas de espadañas, y con flores que llamã cempoalxochitl. Este regozijo durava quatro dias.

Acabado estas cerimonjas y otras desta calidad: procurauan que aquella muger no entendiesse que auja de morir porque no llorasse nj se entristeciese porque lo tenjan por mal aguero: venjda la noche en que auja de morir, ataujauanla muy ricamente, y haziãla entender que la lleuauan para que dormjesse con ella algun gran señor: y lleuauanla con grã silencio al cu, donde auja de morir: subida arriba, tomauala vno a cuestas espaldas con espaldas, y de presto la cortauan la cabeça, y luego la desollauan: y con mancebo robusto vestiase el pelejo.

Este que vestia el pelejo desta que matauan: lleuauanle luego con mucha solenjdad y acõpañan-

The seventeenth month they called Tititl. In this month they celebrated a feast to a goddess whom they named Ilamatecutli, and by another name, Tonan, and by [still] another name, Cozcamiauh. In honor of this goddess they slew a woman, and as soon as they had torn out her heart they struck off her head and performed a dance with it. He who went before carried the head by the hair, in his right hand, making [with it] the gestures of the dance.

Al mes decimo septimo llamauan Tititl. En este mes haziã fiesta a vna diosa que llamauã Jlamatecutli, y por otro nombre Tona, y por otro nombre cozcamjauh, a honrra desta diosa matauan vna muger, y desque le auiã sacado el coraçon cortauanle la cabeça y hazian areyto con ella, el que yva adelante lleuaua la cabeça por los cabellos en la mano derecha, haziendo sus ademanes de bayle.

Chapter 17
Tititl

This woman whom they slew in this feast they arrayed in the adornments of that goddess whose likeness [she was], called Ilamatecutli, and by another name, Tonan, which meaneth "Our Mother." This woman, thus bedight with the adornments [which are] set forth in the description, danced alone. A number of old men made music for her; and, dancing, she sighed and wept, mindful that soon she was to die. After midday, the priests arrayed themselves in the ornaments of all the gods, and went before her, and took her up to the pyramid where she was to die. Having stretched her out upon the sacrificial stone, they tore out her heart, and they struck off her head. Then one of those who went adorned as a god took [it], and, [with him] foremost, carrying it by the hair, they performed a dance with it. He who bore it in his right hand guided [them], and he made the dance gestures with it.

On the same day that the servants of the idols slew this woman, they performed certain mock-battles, and made merry, running—some behind the others—up and down the pyramid, enacting certain ceremonies.

On the next day, all the common folk made a number of sacks, like pockets, with some cords attached, as much as a fathom long. They filled these

1. Marginal notation: *Jamatecutli*

Cap. 17.
Tititl.

A esta muger que matauan en esta fiesta: componjanla con los ataujos de aquella diosa cuya ymagen tenja que se llama Jlamatecutli y por otro nombre Tona qujere dezir nuestra madre esta muger assi compuesta con los ataujos estan puestos en la historia, baylaua sola: hazianla el son vnos viejos y baylando suspiraua y lloraua, acordandose que luego auja de morir: pasando el medio dia, componjanse los sacerdotes con los ornamentos de todos los dioses, y yvan delante della, y subianla al cu, donde auja de morir: echada sobre el tazon de piedra, sacauanla el coraçon, y cortauanla la cabeça, tomaua luego vno de aquellos que yva adornado como dios, y delante todos y lleuandola por los cabellos: hazian areyto cõ ella gujaua el que la lleuaua en la mano derecha y hazia sus ademanes de bayle con ella.

El mesmo dia que mataũ esta muger los mjnjstros de los ydolos, haziã ciertas escaramuças y regozijos: corriendo vnos tras otros el cu, arriba y el cu abaxo haziendo ciertas cerimonjas.

El dia sigujente todos los populares hazian vnas talegas como bolsas, con vnos cordeles atadas tan largos como va braço: hinchian aquellas talegas de

2. Marginal notation: *Xiptlahuja deosa.*

3: Sahagún M-5 (1529-1590) 1951 NU7 Aztec NU7

X 796
565
524

sacks with soft things, like wool, and they carried them hidden under their capes, and they struck, with the bags, all the women whom they might meet in the streets. This game reached such lengths that the boys also made bags and with them mauled the girls so much that they made them weep. Many other ceremonies were performed in this celebration, which are set forth at length in the account of this feast.

cosas blandas como lana y llegauanlas escondidas debaxo de las mantas, y a todas las mugeres que topauan por la calle, dauanlas de talegazos: llegaua a tanto este juego, que también los muchachos hazian las talegas y aporreauan con ellas a las muchachas tãto que las hazian llorar. Otras muchas cerimonjas se hazian esta fiesta q̃ estan a la larga puestas en la historia desta fiesta.

6: Sahagún M-5 (1529-1590) 1954 NU7 Astec NU7

Tenth Chapter, in which is told how the rulers took their pleasure.

Injc matlactli capítulo, ipan mjtoa injc meellelquixtiaia tlatoque. 643

When the ruler went forth, in his hand rested his reed stalk which he went moving in rhythm with his words. His chamberlains and his elders went before him; on both sides, on either hand, they proceeded as they went clearing the way for him. None might cross in front of him; none might come forth before him; none might look up at him; none might come face to face with him.

In jcoac quiça tlatoanj, imac onotiuh, iacapitzac, injc mapilotiuh, injc matlatotiuh quiiacana in jtechiuhcaoan; in jtaqan, necoc vmac in mantiuj, in quitlapeujlitiuj: aiac vel quiiacaujltequj, aiac uel ixpan quiça, aiac vel acopa quitta, aiac uel quixnepanoa, [48] 643 644

He sang; songs were learned; chants were intoned. They told him proverbs and pleasantries to pass the time.

cujca, mocujcamachtia, cujcaehenoa, quitlatlaquechilia, quiçaçanjlhuja, [521]

They played ball. There were his ball-catchers and his ball-players. They wagered [in this game] all [manner of] costly goods—gold, golden necklaces, green stone, fine turquoise, slaves,[1] precious capes, valuable breech clouts, cultivated fields, houses, leather leg bands, gold bracelets, arm bands of quetzal feathers, duck feather capes, bales of cacao—[these] were wagered there in the game called *tlachtli*.

vllama, vncatca imolpixcaoa, ioan inmolancaoan, quitlanjtoa in jxqujch tlaçotli in teucujtlatl, in teocujtlacoucatl, in chalchiujtl, in teuxiujtl, in tlaçotli, in tlaçotilmatli, in tlaçomaxtlatl, in mjlli, in calli, cozcheoatl, teucujtlamatemecatl, quetzalmachoncotl, xomoiujtilmatli, cacaoapetlatl in vncan netlanjoa, inoca tlachtli: [525 526 301 576 314]

On the two sides, on either hand, it was limited by walls, very well made, in that the walls and floor were smoothed. And there, in the very center of the ball court, was a line, drawn upon the ground. And on the walls were two stone, ball court rings. He who played caused [the ball] to enter there; he caused it to go in. Then he won all the costly goods, and he won everything from all who watched there in the ball court. His equipment was the rubber ball, the leather gloves, girdles, and leather hip guards.

nexocampa imac tlatepantectli, cenca tlaiecchiuhtli injc xipeztic in tlachmatl, ioan in tlalmantli: auh in vncan vel inepantla tlachtli, onoca tlecotl tlaxotlalli in tlalli, auh in jtech tlachmatl, vntetl in tlachtemalacatl manca, in aquin ollimanj vncan tlacalaquja, vncan quicalaquja olli: njman ic quitlanj in jxquich tlaçotli tlaquitl, auh tnuchintin quintlanj, in jtquichtin tetlatlattaque, in vncan tlachco: itlaujcallo in olli, maiecatl, nelpiloaj, queçeatl. 345 526

Patolli was played with large beans—four large beans with holes bored into the surfaces. The game was won when from their hands they scattered the four beans on a mat painted in widely spaced black [lines], with which the *patolli* mat was designed. There went to be added the counters—twelve [of them], six the property of each, the counters of each of the contenders. He who won in playing *patolli*,

Patoa ica aiecotli, vevej etl nauhtetl in tlaixcoionjlli injc motlanj immatica in quichxiaoa in nauhtetl etl, quicujlou ce petlatl, tlitica, papatlactic in tlilli, injc mjcujlou patolpetlatl, in vncan mopouhtiuh tlapoaltetl matlactetl omome chichiquacenteti imaxca intlapoaltenh icecenme in jxnamjquj in motlanj in patoa, quitlanjlia in inquich tlaçotli, coztic teucujtlacoucatl, chalchiujtl, teuxiujtl, matzopetztli ipan ca chalchiujtl 524 524 525

1. Thelatl: the corresponding Spanish has down (durazno). See also below, description of patolli.

524 won' all the costly goods: golden necklaces, green
525 stone, fine turquoise, bracelets on which were round, green stones or fine turquoise, quetzal feathers, sleeves, houses, fields, precious capes, mats, large capes, green stone lip plugs, golden ear plugs, duck feather capes. And he who played *patolli*, who cast the beans, if then he made one [of them] stand, if the bean stood up there on its thicker end, it was taken as a
[787] great omen; it was regarded as a great marvel. Then he won all the costly goods. [The other] lost even though he had not yet attained the specified number of throws. Thus were all agreed; thus all came to the end [of the game].

526 They shot with bow and arrow—with a bow, with
411 a shaft, with bird arrows, with darts. With this belonged a bracelet on which were large, round, green
[301] [643] stones or fine turquoises. The ruler placed it about his wrist.

They used a sling, and cast stones with the sling. With these belonged a net for the small stones, rounded so that the small stones were polished. With
[223] these they cast stones at small birds. They hunted with a bird net; with it they captured various birds.

351 Flower gardens were laid out; flower beds were laid out. They put in them all the various flowers.

522 There were their jesters who provided them solace
524 and gave them pleasure. And [there were those] who rolled a log with their feet thus bringing pleasure in many ways. Their deeds were laughable and marvelous; for with the soles of his feet one man [lying] below thus did—he made a thick, round log dance with the soles of his feet [while] he lay upon his back and cast the log upward. With only the soles of his feet he did this.

517 Many things they did to bring men pleasure. There
[732] were their servants, their pages who attended them and gave them solace; dwarfs, cripples, hunchbacks,
[231] servants. They kept eagles, ocelots, wolves, mountain cats, and various birds.

ololiuhqui anoço temiuiztl, quetzalli, tlacotli, calli, xiuitl, tlaçotilmatli, pepechtli, veuej tilmatli: chalchiuhtentetl, tecuiztlanacochtli, xomoiuitilmatli. Auh in aquin patoaj, in quichaiaoa in etl, inda centetl etl ic tzoquechili, in moquetzticaz etl, in vmpa ic tzinxiuitic: cenca tetzammachoia, cenca tlamauizpolli ipan znoznia: ninan nuchi quitlanj, in juquich tlaçotli, in motlanjtos in macanel aiamo açi in quexaquiztl aquilli, inic ayemmonozcalo, inic nezzopalo.

Tlatlamjna tlauizcolica, tipoptica, tetzmjtica, tlacochica: itlaujcallo, matzopetzili ipan ca, uej chalchiuitl, ololiuhqui, anoço temiuiztl in jmaquechtlan quichalia tlamanj.

Tlatlacaloaxuja, tlatlamotla ican tlacalhoaztli, aujcallo tcicolonaliztl nimjtic inic mopetlaoa tcicolotli, ic quimotla tepitoton tzotzone, tlatlapechmatlauja in jca totomatlatl: inic quimaçi nepapan tozone,

monochimjltia, monochitepantia, cequja, in jxquich nepapan xochitl,

vncatco interlevenezquijticaheua in quimelleloquiztilia, in quicecenchia: ioan quaujlacatzoque in quipaquiltia mjiec tlamantli in jatlachiual tetzauhcopoa, ioan mauiztic, in jca inocpal tlanjpa inic tlamati ça tlacatl, tomaoac in quammjmjlli in quitotia ica inocpal aquecentoc xoxopa in coomolaoj quammjmjlli ça ichcatl in jnocpal ic tlamati,

mjiec: tlamâtli, in tecuecuelti in quichioa, vncatca imaachoan, itoloan in quimujcaxinenca in quimochelelequiztilia, tzapame, villame, tepotzame, teachme, quipipitia quaquauhti, ocelome, cuicuitlachtin, occhochin, nepapan tetetl.

3. The *Real Academia de la Historia* MS reads *quitlanian* (he requested) instead of *quitlanjia*.

-30-

532
[75
782
732]

[524]

[231]

[533
524
732]

[695
694]

[696]

[533
534]

[534
535]

[231]

—After Paso y Troncoso—

Omeras (concluded). 61. Two-headed men (Chapter 6).

62. Spaniards landing on the coast (Chapter 7). 63. Game of *patoli* (Chapter 10). 64. Rolling a log on the soles of one's feet (Chapter 10). 65. Animals kept by the ruler (Chapter 10). 66. Judgment and punishment of malefactors—Tlacatelin (Chapter 14). 67. Same—Quauhcalco (Chapter 14). 68. Same—Tezpilcalli (Chapter 14). 69. Musicians (Chapter 14). 70. Array and equipment for the dance (Chapter 14). 71. The ruler's animals (Chapter 14).

[p. 36(6)]

[p. 36(F) is blank]

6: Sahagún M-5 (1529-1590) 1954 NU7 Astec NU7

When he wished to be amused, the ruler commanded that they play *patolli*, that a mat on which *patolli* was played be painted black, in widely spaced stripes. So was it painted that there might be kept the count whereby the game could be won. And then also holes were drilled into the surfaces of four large beans with which *patolli* was played and the game was won. And in the same way the majordomos did [as in the ball game]:[15] they spread out all the costly goods and belongings of the ruler, there where *patolli* was played, where [players] represented the ruler. And then, if the ruler were bested, then the majordomos brought out other [players]; and they changed all the vassals whom the ruler had set in place that *patolli* be played.

In tlatoanj, in jquac qujnequja iiellelqujçaz tlaoatiaia injc patoz, mjcujloa ce patolpetlatl, ica tilili, papatlactic in tlaxiotlalli ic mjcujloa, in vncan nepoalo ic netlanjoa: auh njman no mjxcoionja nauhtetl aiecotli, injc patolo iiijc netlanjoa: auh çan ie no iubquj qujcnioaia in calpixque, injc mochi tlaçotli in jtlatquj, in jaxca tlatoanj, qujoalteca in oncan patoloian, in quitetlanitalhuja in tlatoanj, auh in icoac, intla otlanjhoac tlatoanj, njman tepatla in calpixque: ioan qujpatla in jxqujchtin mjaçeoalti, in ocontlalica tlatoanj in patoloia. 643 522 525 524

SIXTH PARAGRAPH, in which is described the ruler who was good of heart and kindly.

The ruler was very indulgent of others, very merciful, and kindly. When he wished, he set forth along the road, following it. If any poor vassal, who made bold to hail the ruler, greeted him pleasingly, then [the ruler] commanded the majordomo to give him a cape, a breech clout, and a place for him to sleep, and that which he might drink, and eat—dried grains of maize, beans, amaranth seed. And if a lowly woman made bold to greet the ruler, he likewise granted and accorded her her shift, her skirt, a place for her to sleep, what she might drink and eat—grains of dried maize, beans, amaranth seed. And if some poor indigent were to fashion or make so many skin drums, or a song of honor, if then he dedicated them to the ruler, if he gave them [to him, the ruler] showed great compassion and indulged him; he gave him a house, he enriched him; he gave him whatsoever goods lay in the house; and he gave him a steward who daily might care for him, give him to eat, provide him his breakfast, wherewith to break his fast, and provide him wherewith to sup. And he gave him all [manner of] gifts—costly capes, beds, wealth, women, and a slave, and honor.

INJC CHIQUACEN PARRAPHO: vncan mjtoa, in aqujn tlatoanj qualli iiollo, teicnoittanj. 643 431

In tlatoanj, cenca tetlaoculianj, cenca teicnoittanj, ioan teicnelianj, in jcoac qujnequja, qujçaz in otli qujtocaz: in aqujn motolinja maçeoalli, in motlapaloa, injc qujtlapaloz tlatoanj, intla ouelqujtlapalo in tlatoanj: njman qujnaoatia in calpixquj, qujmacaz tilmatli, maxtlatl, ioan icochia, ioan in quiz, in qujquaz, tlaolli, etl, oauhtli. Auh intla motolinjanj çioatl motlapaloz qujtlapaloz tlatoanj, çan no iuh qujcnelia, qujtlauhtia in jujpil, in jcue, icochia, in quiz, in qujquaz tlaolli, etl, oauhtli. Auh intla aca motolinja, icnotlacatl, oqujchiuh, oqujtlali, quezquj veuetl maujzio cuicatl, intla njman itech qujpoa tlatoanj, intla qujmaca, cenca qujcnelia, qujtlaocolia, qujcalmaca qujcujltonoa, qujmaca in quexqujch tlatqujtl in jitic onoc calli, ioan qujmaca calpixquj injc momoztlae qujmocujtlaujz qujtlaqualtiz, qujtenjxitiz, qujneuhcaiotiz qujcochcaiotiz: ioan qujmaca in ixqujch netlauhtilli in tlaçotilmatli, in pepechtli in necujltonolli, çioa, ioan tlacotli, ioan mauizyotl.

15. Cf. corresponding Spanish text: "y de allí tomaua su tiempo, una que perdían, y ganauan [otra]: y otras cosas como arriba se dicen."

[p. 60 is blank]